

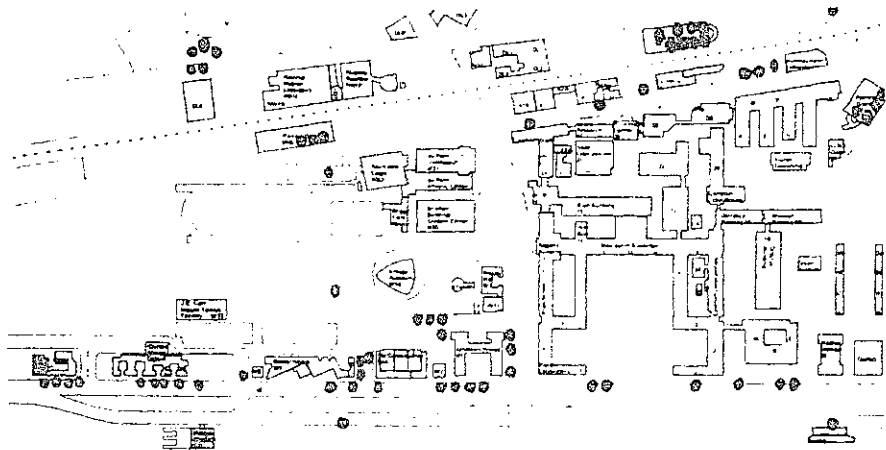
The Tech

VOLUME 93 NUMBER 50

MIT, CAMBRIDGE, MASSACHUSETTS

FRIDAY, NOVEMBER 30, 1973

FIVE CENTS



• Above, a partial map of car theft locations near MIT last year

According to the MIT Campus Patrol, 115 cars have been stolen from the MIT campus so far this year.

Over the last five years, an average of 130 to 140 cars per year were stolen from the MIT campus, with the highest theft rate occurring in the fall.

In 1972, 136 cars were stolen from MIT.

Massachusetts has the highest rate of auto thefts in the country, and Cambridge has one of the highest auto theft rates in the state.

Campus Patrol said that most of the cars stolen from MIT have been recovered. Those cars not retrieved are generally new cars.

Campus Patrol figures indicate that Fords are stolen most often, with the most popular Ford being Mustang. Dodges and Chevrolets are second and third, respectively.

The method thieves use to break into locked cars is almost always by smashing or bending the front windows or by prying open a space between the front and back windows. Other thieves have auto master keys.

Most automobile thefts do not occur at night; there are as many cars stolen during the day as at night.

Campus patrol noted that during November four car thefts were stopped by anti-theft devices in the cars.

Voter bill passes legislature

By Mike McNamee

In a move which promises to have important implications for politics in Massachusetts, the Legislature last week passed a bill establishing uniform standards for the registration of voters.

The Uniform Voter Registration Bill, House Bill No. 7752, is currently on the desk of Governor Francis Sargent '39, who is expected to sign the bill into law next week (see *The Tech*, 10/12).

The bill will, according to its sponsor, Rep. John Businger, D-Brookline, "set up a uniform affidavit which a prospective voter has to fill out to register." This affidavit, Businger said, will be the only requirement for registration; "The election commissioner will not be allowed to ask any questions about domicile or future intentions, as many of them do now," Businger said.

"It's a common sense thing... Why should a person be penalized for being honest and admitting that he doesn't know what he'll be doing five or ten

years from now? We knocked out the whole domicile question at one swoop."

The bill amends the current structure of voter registration by establishing an affidavit which asks the prospective voter to give his name, address, last previous address, date of birth, citizenship, and occupation. The affidavit is signed "under the pains and penalties of perjury."

If the registrars feel that the information on the affidavit is incomplete or false, they must notify the person and give him a "reasonable opportunity to remedy the defects." Only after such an opportunity has been granted can the registrars refuse to register the person, if they feel that the information given is still not complete or true.

Businger said that he was "very happy to have the bill be successful after three years of

work.

"It proves that once in a while we can do something good," he added.

Dave Sullivan '74, a member of the Ward Two Democratic Committee, told *The Tech*, "Now that the bill is passed, it is incredibly important that the word get around... Voter registration in Cambridge has gotten a bad name because of the hassles people have had in trying to register. Now it will be easy for people to register, and the only question is whether or not people want to."

Sullivan noted that only 1000 of Cambridge's 20,000 students are currently registered to vote in Massachusetts. Cambridge has only 50,000 registered voters; Sullivan pointed out that "a shift of one or two thousand students' registrations could have a significant impact on local politics."

Report studies attitudes of potential MIT students

Perceptions of MIT by prospective freshmen tend to support the view that "[MIT is] seen across the board as a dominantly science-engineering institution with strong programs in architecture, pre-medicine, economics, management, and that's all," according to a report prepared recently by the Admissions Office and the Educational Council.

The report goes on to note that the high-school students surveyed tend to feel that MIT students do study more than their counterparts at most colleges, but students here still have time for athletics and extra-curricular activities.

William Hecht '61, director of the Educational Council (the office that coordinates the work of over 1000 alumni who serve as Educational Counselors all over the world) and principal author of the Initial Report of the College Decisions Study, told *The Tech* that the report "provides the first hard data we have on the influences and factors working on a high-school student during the period when he or she is actually deciding on a college to attend."

Hecht said that the report would be "helpful in showing us

where communications about MIT is working well, and where we have to work harder to get data to the general public showing what the Institute is really like."

The College Decisions Study

The study was conducted by surveying three groups of high-potential high-school students in their attitudes and perceptions of MIT. The groups surveyed were: 1) Semifinalists in the National Merit Scholarship competition; 2) Preliminary applicants to MIT; and 3) MIT final applicants. "We used the National Merit Semifinalists, Group 1, as a control group to see how attitudes towards the Institute change as the student goes through the admissions process," Hecht explained.

One of the first findings of the report is that "there is a substantial body of students... who possess first-rate academic credentials who are not now applicants to MIT." (emphasis original). Hecht attributed this to two factors: Many Merit Semifinalists are interested in science and technology, but do not feel that they are part of MIT's "market" — i.e., they don't consider MIT as a college to attend; and the overall group

(Please turn to page 10)

Energy crisis slows travel

Third in a Series

By Norman D. Sandler

The area in which the current energy problem has had its most noticeable effect is transportation. Earlier this year, faced with scattered gasoline shortages, service stations set limited hours of operation, and now — several months later members of the Nixon Administration are predicting high gasoline taxes and rationing.

Transportation sources now use about 40 per cent of the total energy consumption of the US, based on total British Thermal Units (BTUs). Of the 15,950 trillion BTUs of energy consumed by transportation sources in 1969, only a small fraction came from either coal or natural gas. In fact, transportation is more highly dependent upon oil resources than any other consuming section.

Of all the fuel consumed annually in the United States, 45.4 per cent is liquid petroleum, mainly in the forms of heating oil and refined transportation fuels. Of that domestic oil demand, 89 per cent is consumed by fuels and power sources.

In recent years there has been a high growth rate in the transportation industry. More cars are being sold, more airplanes being used and more recreational vehicles on the highways. The impact has been a rise in energy consumption by the transportation sector, with subsequent scattered shortages of basic fuels.

Transportation is not the only consumption sector hit hard. Certainly, 5 per cent cut-backs in line voltage made by Boston Edison between 4 and 8pm will conserve oil, however, transportation is where the crisis is being felt the hardest and most directly.

The problem is not only one of shortages, but also one of allocations. Even without Arab oil (estimated to cut US oil

supplies by anywhere from 15 to 18 per cent) the crunch falls in the allocation of available resources between heating oils and fuels such as gasoline, which account for more than half of all oil consumption.

There are two possible approaches to solving the consumption problem. The first is that consumption be cut immediately through a series of basically public policy decisions. Any industry changes during this period would rely upon existing technology, so that the measures

Urban transit systems need 'dramatic change'

By Barb Moore

In order for the transportation sector to curb energy usage, and create a significant decrease in the use of fuel for transportation, a drastic change in the quality and type of mass urban transportation must be implemented.

Nigel H.M. Wilson, Associate Professor of Civil Engineering in transportation, agrees that "a dramatic change in resource allocation would be needed to make mass transit a viable alternative to automobile travel." "The crisis seems to be well recognized. Until you provide a reasonable alternative to the automobile, I would be surprised to see any dramatic policy changes."

The question now seems to be whether commuters will give up their automobiles, even with vastly improved modes of urban mass transit. Daniel Roos, Associate Professor of Civil Engineering stated in remarks to the Subcommittee on Urban Transportation of the House Committee on Banking and Currency, that "we cannot and should not expect too much from public transportation systems.... It is questionable whether people could be convinced to give up automobile use in urban areas. It is equally unclear if govern-

ment policy should impose such restrictions."

One of three sets of actions are needed to alleviate the energy problem in transportation, according to Roos. The first of these options involves obtaining more efficient use of our automobiles by improved engine and vehicle design, by car pooling, and by staggered work hours to relieve congestion. This option views mass transit as a complement to, and not a replacement for automobile commuting.

(Please turn to page 2)

ment policy should impose such restrictions."

The second plan would involve changes in our urban lifestyle, which would decrease the need to travel. The third of the possibilities would be the extended use of urban mass transit, as a replacement mode for that of automobile transit.

Plans along the lines of Roos' first set of measures have already been pushed in many urban areas. While car pooling and similar programs to save fuel work to an extent, they alone will not significantly change our fuel consumption. For example, if 50% of urban commuters shifted to car pools, a 6% savings would result. If small car sales increased from 22% to 50%, a 7% fuel savings would result. However, it is unrealistic to hope that one out

(Please turn to page 3)



William Hecht, head of Education Council.

Photo by Tom Klimowicz

Fuel shortages could require rationing

(Continued from page 1)

Stamps for Gas

A number of short-term programs have been proposed in Washington to decrease daily consumption of gasoline, diesel and jet fuels.

An indirect control ordered by the President is a cutback in allotments to gas stations and airports. Not as drastic as rationing, this measure would provide for declines in consumption, leaving to the individual service stations the decision of whether they should apportion their supplies evenly by limiting maximum purchases.

The cost of gasoline will also be a major factor in determining future fuel consumption patterns. Per gallon costs are already rising as service station owners prepare for the impending shortages, but to create a genuine disincentive from driving, the Administration is also considering a high (about 40 cents) tax on gasoline to deter pleasure driving.

tion are in the form of rapid mass transit systems for cities with heavy commuter traffic.

A conversion from auto commuting to rapid transit system commuting could result in a significant drop in fuel consumption. However, adequate systems take a minimum of five years to deploy, although there is research underway to explore alternatives to standard subway and bus service.

If the nation does not abandon its reliance on the automobile, changes in technologies will have to be made, accompanied by a change in consumer buying habits.

In order to keep gasoline consumption down to a level comparable to existing supplies, cars will have to be able to go further on less fuel. Several federal agencies are working on the problem of developing new automotive systems, and their efforts are overseen by a blue ribbon panel called the Federal Advisory Committee on Advan-

provided for an intermediate size car, rather than a smaller, more efficient vehicle. Members of the committee foresee a shift in Detroit from large gas consuming autos to smaller cars, and they will be faced with the decision of scaling down the prototype specifications for a more practical car which could be mass produced by 1980, or possibly encounter consumer backlash when the prototype is revealed in 1975.

Scaling down the engine to fit in a smaller vehicle will delay prototype production until 1976, and at least one member of the committee predicted delays in the prototype could also result in public outcry over the efficacy (or lack thereof) of the program.

The DoT is preparing for continued use of the automobile through its Fuel Economy Technology Studies, some of which are underway at the Department's Transportation Systems Center in Cambridge.

Researchers are attempting to determine the importance of such factors as the drive cycle on fuel consumption, and operational models are being used to predict fuel consumption of vehicles using different transmissions, engines, and fuel mixtures.

According to DoT officials the Center is aiming at improvements to optimize vehicle design that will yield 30 per cent reductions in fuel consumption, while staying well within federal standards for performance and federal regulatory constraints (for emissions, safety and noise.).

Although industry is currently working to develop low consumption, high performance automobiles, the AAPS Program will have little impact, if any, before 1980. That is also the same year Nixon estimates our energy problems will subside (that is the earliest date that new nuclear power plants will be brought on-line) and it is also the earliest new rapid mass transit systems could be completed in major metropolitan areas.

which presently have inadequate systems or no system at all.

However, in the interim, stop-gap measures will be taken to curb consumption by the transportation sector. The steps are not obvious, and even high investments by the federal government in transportation cannot be expected to yield a "super vehicle" that will cause oil consumption to plummet and relieve shortages of energy resources.

The administration is considering a 40¢ per gallon gas tax

The problem with a policy of increasing the cost of gasoline artificially (by raising the tax per gallon) is that it would create billions of dollars in additional revenues for the federal government. No one knows how the federal bureaucracy would handle the new funds, although suggestions include more transportation R&D funding and rebates to drivers.

Both cutbacks in allotments to dealers and high per gallon federal taxes on gasoline will result in less driving, and thus a decline in fuel consumption, upwards of hundreds of thousands of barrels of oil per day. The measures can be enacted easily as could be a ban on Sunday driving imposed by Congress and the mandatory closing of service stations on Sundays.

Nixon has insisted that actual gas rationing will not be necessary. However, a number of government officials, including those in the White House Energy Policy Office, estimate that rationing will be imposed by the end of the year.

Rationing may be the most effective means for curbing gasoline consumption, with the exception of an across the board ban on driving. However, there would be a number of problems with which the federal government is not prepared to cope. Counterfeiting would be a major problem, as would determining which families are eligible for extra allotments due to "extraordinary need."

The End of Internal Combustion

Short term measures to cut gasoline consumption would be designed as temporary steps in effect until larger scale changes can be made.

Among the changes being proposed are alternative means of transportation to be utilized when dependence upon the automobile decreases. In most cases, new means of transporta-

ced Automotive Poser Systems (AAPS). The advisory committee is composed of representatives from the US Department of Transportation (DoT), the Environmental Protection Agency (EPA), and a number of other federal agencies which have an interest in the development of alternative power systems (including the Postal Service.). Also on the committee are representatives of the auto industry and the engineering community.

The 19 members of the committee have been meeting infrequently for more than a year, and are charged with evaluating designs for automotive power systems which will perform better than current model cars.

Prototypes of automobiles employing rankin cycle and turbine engines are now being developed by industry and sponsored by the EPA. Next month the committee will have to evaluate the prototypes and the field will be narrowed to one design. Production of the prototype engine in an automobile performing to specification is due by 1975.

However, during its latest meeting the committee found its specifications for the prototype

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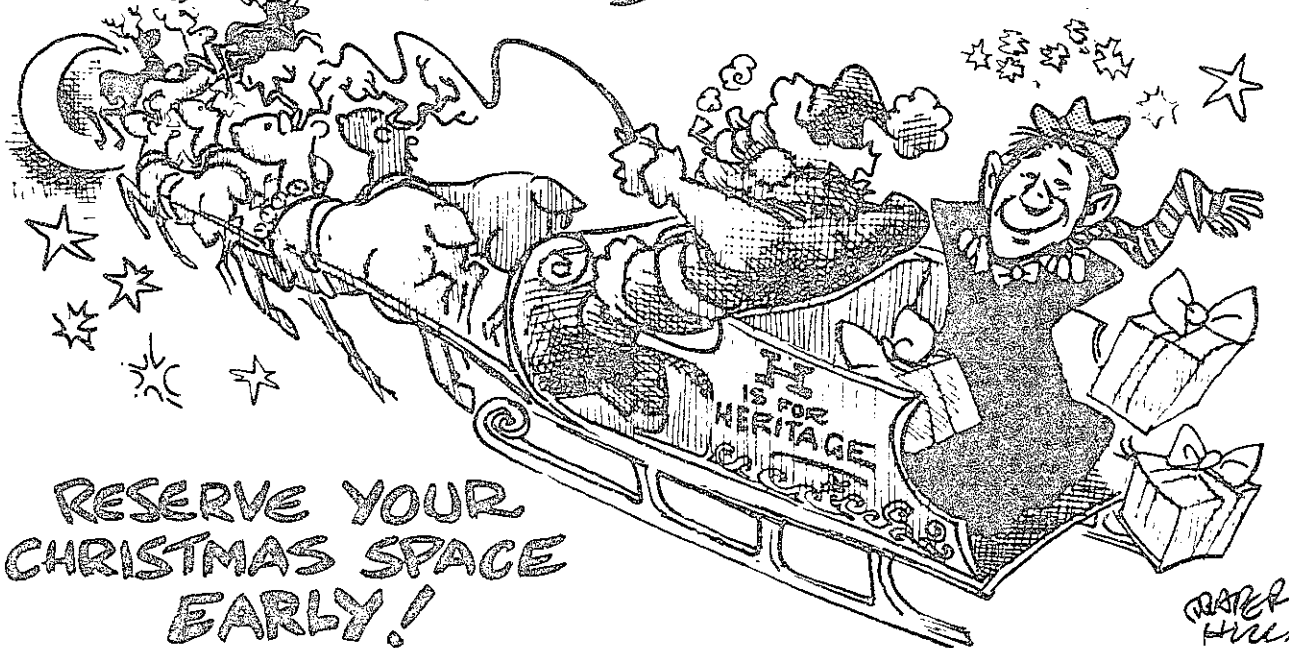
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Can transpo fuel use be cut?

(Continued from page 1)

of two auto-commuters would change to a car pool.

The second option is being considered to prevent traffic through downtown areas, as opposed to traffic into the area. Most traffic has been shown to travel through urban sections, rather than park and remain in the region. The concept of a sectorized downtown, a method of dividing the urban areas into sections through which traffic would be impossible, is one idea for allowing automobiles into the area, while avoiding much of the congestion, stated Roos.

With this option, however, an alternate route must be provided around the sectioned area, so a highway outer-band must be built built around the area.

The third of these proposals appears to be the most feasible. It is not enough, however, to merely lower fares on existing transit systems. A substantial change in public transportation services must be offered, and existing systems must be improved.

One mode currently used which could better utilize resources are taxicabs, states Roos. Instead of carrying just one passenger, taxicabs could be computer dispatched and implement group ridership.

The most feasible suggestion is, then, to develop new systems and options, in an attempt to draw some of the commuters away from their automobiles. Wilson stated that "at MIT, we have been working for seven years on demand-responsive small bus systems. In the last three or four years, 39 or 40 such systems have been installed." The demand responsive systems, known as "Dial-A-Ride", are "very successful", according to Roos.

When new transportation systems are being considered,

new problems arise. "Short run help is very limited. It is unrealistic to talk about improving mass transit, now. Five to ten years is the time scale you have to talk about," Wilson stated. "Lead time for rail rapid transit is now a minimum of five years from the initial design to the starting of operation."

Lead time is a problem: its about 5 years

Even for Dial-A-Ride, which uses small buses rather than rail, has problems with lead time. "Order times for buses now are nine months to a year, so our ability to respond with bus systems is limited," according to Wilson. Dial-A-Ride may be worth the wait, though, and may be one of the most practical options. "Dial-A-Ride works when you have demand densities slightly higher than taxi demand densities. Taxis carry maybe three riders in an hour; Dial-A-Ride carries about twelve. Control costs are higher, but only about one third higher," Wilson continued.

Measures of immediate concern, such as the high taxation of gasoline, will not be able to curb the urban commuters alone. "A 30 cent increase in the tax, say to 30 cents a gallon, might affect non-essential riding. Whether you would affect commuting, in the absence of a good alternative, is another question," stated Wilson.

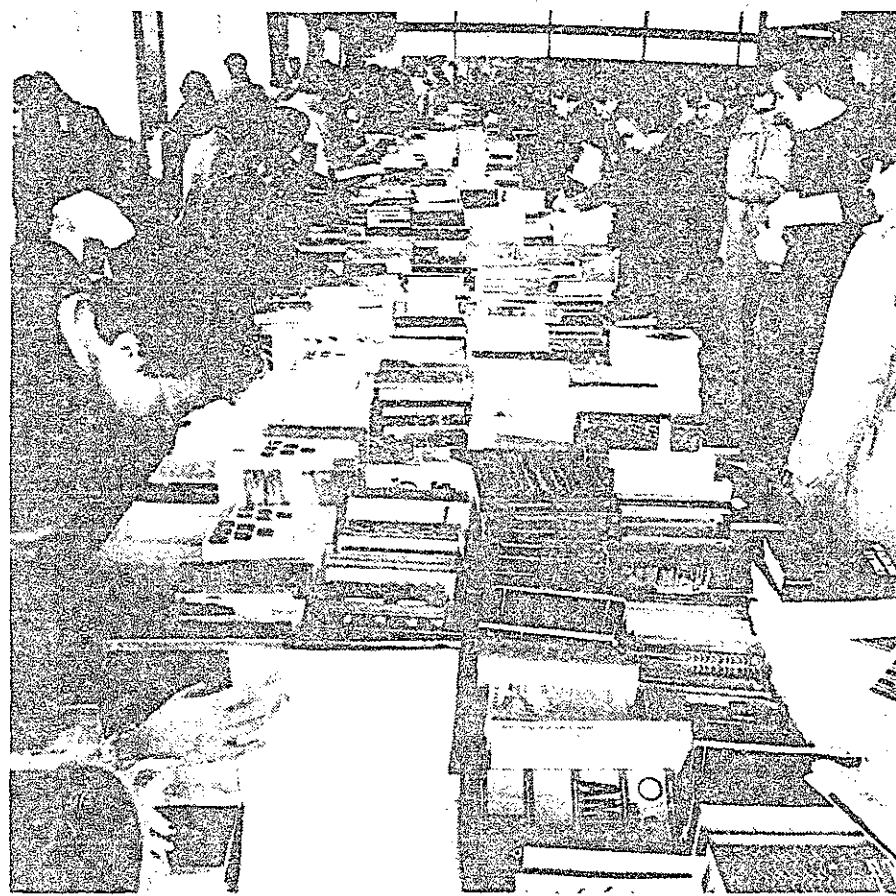
When asked what work is being done at MIT in the way of new urban transportation systems, Wilson replied, "Precious little. There's some work in mechanical engineering on simulation of PRT (Personal Rapid Transit) networks, and design of

PRT systems. There has been some work done in the dual mode area as well."

Systems with promise include Personal Rapid Transit, according to Wilson. "The systems that exist, exist around activity centers. We're talking about at least ten years to implement any of these in a big way."

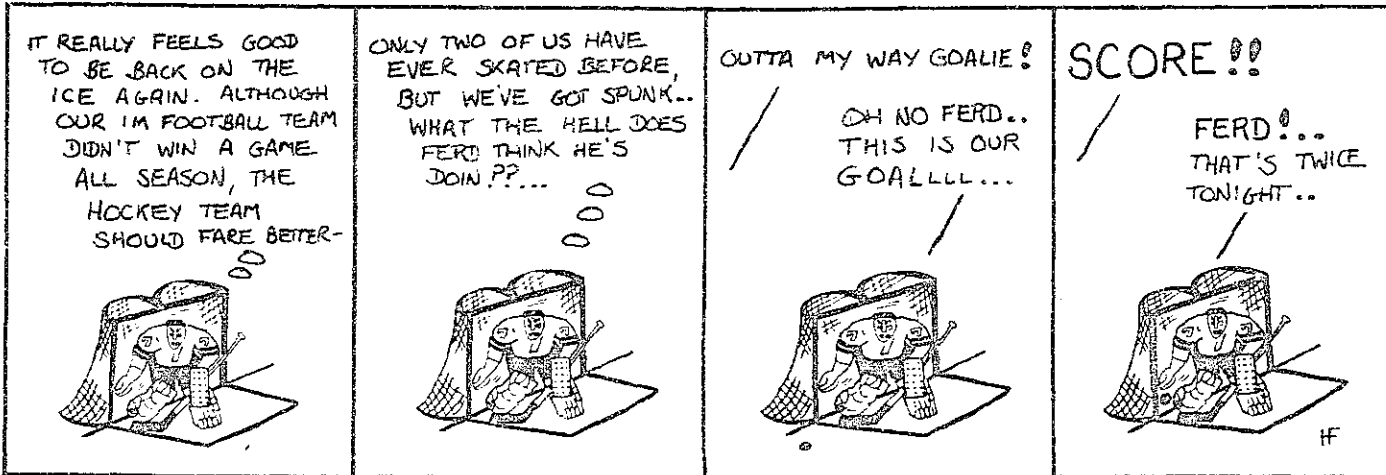
Another promising possibility is dual-mode transit. "The US Department of Transportation (DOT) has recently let three major contracts for research into dual-mode vehicles (automatic control cars). General Motors and PROHR have two of the contracts, Transportation Technology Incorporated has the third," Wilson explained.

As Roos stated in his remarks, "Clearly there are energy utilization benefits derived from more efficient utilization of public transportation systems and diversions of people from auto to public transportation."

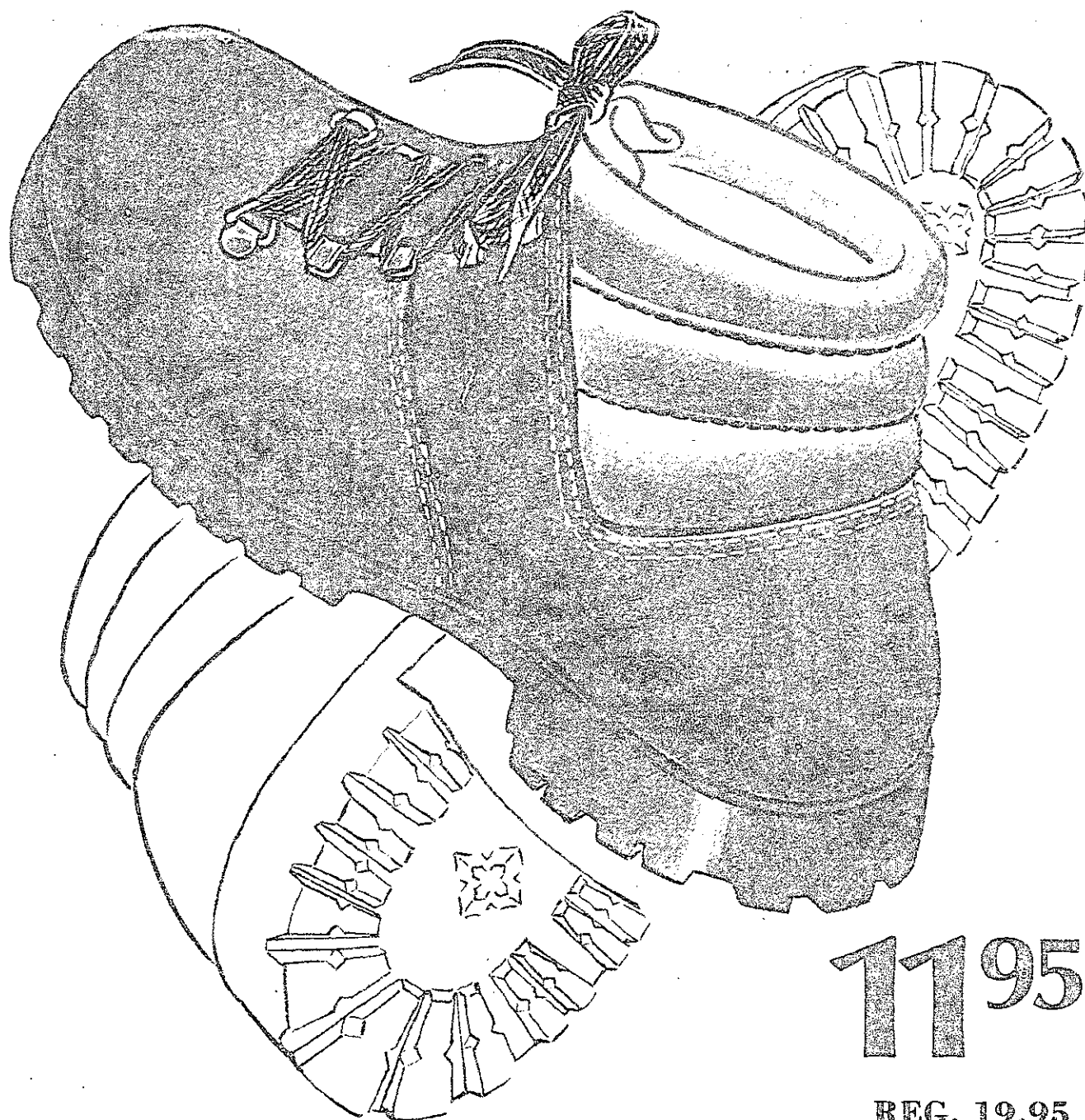


The MIT Press Book Sale is now going on in the Sala de Puerto Rico

Photo by Roger Goldstein



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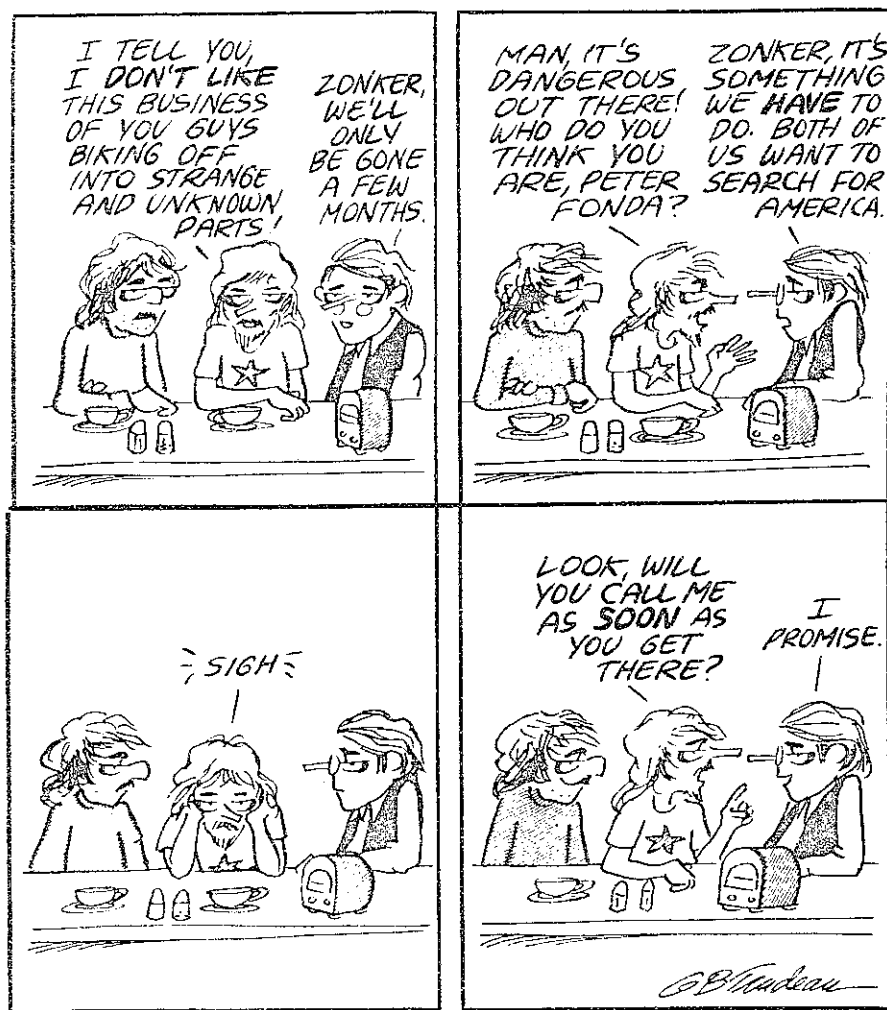
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The Summer Soap Opera

The Watergate Hearings: Break-in and Cover-up

Edited by the staff of The New York Times with a narrative by R.W. Apple, Jr.
Bantam Books, Inc., \$2.50, 878 pp.

By Norman D. Sandler

On May 17, 1973, hundreds of spectators filled the Senate Caucus Room for the opening day of Phase I of what came to be known as the Watergate hearings. More accurately, the proceedings of the Senate Select Committee on Presidential Campaign Activities.

The committee, chaired by Sen. Sam Ervin, D-NC, had been formed by the Senate to look into alleged "dirty tricks" perpetrated during the 1972 presidential campaign, and was to deal primarily with the events surrounding the June 17, 1972 break-in at the headquarters of the Democratic National Committee at the Watergate apartments in Washington.

Between the first news reports of the foiled break-in and the first meeting of the Watergate committee, a considerable amount of material had been collected which indicated high officials of the Nixon Administration and Republican campaign committee had been involved in the planning and/or cover up of the Watergate break-in and other political espionage activities.

The Watergate Hearings is not a book for light reading. It is a Bantam extra, put together hurriedly between the middle of August and the first of October to chronicle the first phase of the hearings, during which time a number of "star witnesses" appeared before the nationally televised proceedings to corroborate and impeach the testimonies of those who had gone before them.

Over 600 pages of actual transcripts are included in the volume, containing highlights from the testimonies of most of the witnesses heard by the committee during the first three months of the hearings.

Times White House correspondent R.W. Apple analyzes the first phase of the Com-

mittee's investigation in a narrative that plots the development of contradictions in testimonies of the Committee witnesses, and brings out the significant details of the proceedings, including the revelation about the tapes of the President's conversations kept by the White House and the contradictions between former White House counsel John Dean III and other former Nixon staffers regarding the involvement of White House aides in the obstruction of justice that took place following the break-in.

It is clear that the *Times* staff scrutinized every piece of testimony given to the Committee. Walter Rugaber has written a section outlining the basic conflicts which arose in testimony given by the primary witnesses.

The question of who actually approved the plans allegedly presented by G. Gordon Liddy for wiretapping of the DNC headquarters remains unanswered. The only clues are contained in testimony before the Committee. Rugaber's account of the conflicts has former Nixon-re-election committee (CRP) deputy director Jeb Stuart Magruder testifying that CRP Director John Mitchell approved the bugging. Other CRP and White House officials, including Gordon Strachan and Dean, said Magruder was the one who gave the final approval.

The Watergate Hearings is an excellent reference volume on the hearings themselves, as well as the entire Watergate scandal and investigation. Documents submitted to the Committee (including those outlining the Houston Plan for domestic intelligence gathering) are reprinted, as are statements by President Nixon regarding Watergate and the charges that he was personally involved.

There are no conclusions drawn by either Apple or the other *Times* staffers who worked on the book. What are presented are excerpts of testimony and analyses of what was said during the first phase of the congressional hearings into what is being considered the greatest scandal in American political history. As tales of corruption continue to unfold in Washington, *The Watergate Hearings* should be mandatory reading for all persons who consider themselves educated, concerned citizens.

Finding America

Call Me When You Find America

By G.B. Trudeau

Holt, Rinehart and Winston, \$1.50

By Paul Schindler

This is the fourth volume of a hopefully continuing series of paperback reprints of the best daily comic strip that appears anywhere today. There is no new material here, but unless you clip the strip every day and save it, this format will be your only chance to savor again and again Trudeau's biting commentary and incisive wit.

Indeed, there may be some strips in this book or the next that never appeared in your home town paper. Several of Trudeau's works were excluded from the *Boston Globe* and the *Washington Post* last summer,

because they were considered to contain remarks prejudicial to the future trials of Watergate defendants.

The *Post* even went so far as to issue a rather pompous statement about not being able to have one standard of fairness for the editorial page and another for a comics page. This may well have been the first admission by a major American newspaper that it believes that its audience treats both pages with equal respect.

Pretty heavy stuff for two comic strips. One concluded "GUILTY, GUILTY, GUILTY" about John Mitchell, and the other went something like, "What on the tapes might be subject to misinterpretation, Mr. President?" "Listen to this one." "How's the cover-up coming, John?" "I see what you mean."

The strip reprinted here, from which the book title is taken, is only an example of the kind of

wry look at life which dominates this collection, as Michael Doonesbury and Mark Slackenmeyer take off on a journey across America.

Especially meaningful to many MIT students is the section in which Mark takes a summer job as a computer operator. From the first day, when he is declared a "heartless philistine" for his willingness to leave his terminal at the end of the summer, to the last, when he hits a button that destroys the program he has been working on for three days, it is evocative. It is also not long enough.

In case you haven't heard the story already: Trudeau began the strip in the *Yale Daily News* as an undergraduate, and some of the characters are based on real people there. And, as it says on the jacket, Trudeau is "twenty-four, is a loner. He knows no home, and his only companion is an old collie."

The Tech Review of Books

Corporate corruption A leisure time activity ...

The Sovereign State of ITT

By Anthony Sampson
Stein and Day, \$10

By Paul Schindler

In a way, this book is a little like the *Factual Profile of MIT*. At the time that book was published, *The Tech* noted that one could, for the first time, "gorge on statistics about MIT." Well, now one can gorge on the details of ITT, not in mere statistics, but in a ponderous tome of over 300 pages, written into engaging prose by a British journalist.

The whole sordid story of ITT in modern times, from the attempted merger with ABC and the successful merger with Hartford Insurance (and the associated bribe to the Nixon administration) to the coup in Chile (and the associated attempted bribe to the Nixon administration) is laid out in minute detail.

In addition, Sampson provides the valuable service of constructing a history of ITT's malfeasance since its founding by Sosthenes Behn (and named International Telephone and Telegraph solely to confuse people between it and AT&T, which it did then and still does) in the 20's.

Few people realize that Harold Geneen (Soft g, as in Jesus, rather than hard G as in God), the modern father of the corporation as it exists today, is a close spiritual brother of the swashbuckling founder, who got \$5 million of American government compensation for the bombing of Focke-Wulf (as in the German airplane) plants the company owned, along with another \$22 million for other plants.

Behn, at least, practiced a subtle form of personal international diplomacy appropriate for his time. And he had a vision of the company which kept it closely related to its original functions of providing telephone

service and equipment.

Geneen, on the other hand, is shown to have no love but for the company, and according to Sampson's portrait, would just as soon have governments get out of his way so he could get on with running the world properly.

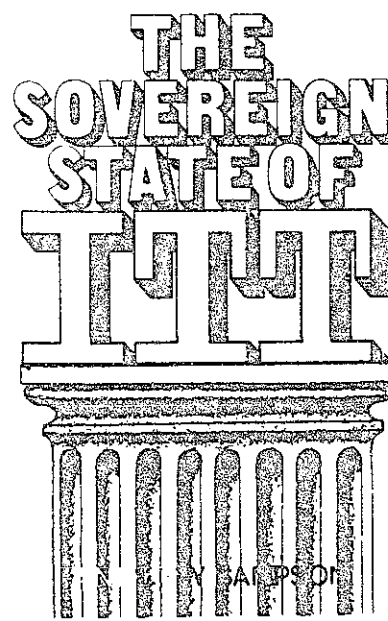
In this country at least, judging from the contents of *The Sovereign State of ITT*, the government is doing the best it can.

Only once in recent years has ITT been thwarted, and that was in the case of its attempted merger with ABC (remember that? It's the same ITT). In spite of approval by the Federal Communications Commission, the Justice Department (once run by

buildings can be pushed through the loopholes, and in fact have been (ITT has often resorted to selling buildings, disguising the move in a "miscellaneous operating income" category that covers more than it reveals).

This book has only one glaring fault; it is too long and over-detailed. Anyone with a subscription to *New York* magazine has already read all the good parts in a two part series of articles taken from the book. The rest of it? Well, it is a little like having a large dictionary. You probably will never look at most of it, but its nice to know its there if you need it. Like the *New York Times* coverage of Watergate or the Pentagon Papers.

If you have \$10, you should buy it. It might not make it to paperback.



honest men, mostly in administrations other than the present one) intervened, and put so much heat on ITT that the company had to back down and withdraw the merger offer. But not without a bizarre labyrinth of half truths offered to the Commission, and subtle attempts at influence peddling, outlined in interesting detail by Sampson.

Also of special interest is the brief section on accounting which explains ITT's almost unparalleled record of continuous dividend growth. As any student who has ever taken 15.501 knows, "generally accepted principles of accounting" are a lot of hokey if corporate management is intent on making the figures read a certain way. Multi-story

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the tech arts section



David Bowie, with Twiggy (see page 6)

kiss this mark astolfi

In the face of an ever-worsening energy crisis, let it not be said that Dr. Malomar K. Outer is neglecting to use his unintentionally diverse genius and technological expertise to ferret out feasible solutions to our power shortages, both potential and actual. Dr. Outer, as you may recall, is best known for discovering the Space which bears his name. But astronomy, as well as chemistry, physics, biology, and molecular astrology, is merely a passtime for the prominent author, lecturer, and television viewer. Outer was born in Galapoochie, Texas, Feb. 29, 1893. This was not, of course, a leap year, and from age 13 to 25, Outer traveled with a freak show as The Man Without a Sign. This never failed to confuse people, as it was a sign that proclaimed just that. Later, as an assistant curator at Wayside University, Bad Axe, Michigan, he eventually accumulated, by occasionally masquerading as pupil and professor alike, enough knowledge to be awarded posthumous Doctor's and Nurse's degrees in Undifferentiated Science. Dr. Outer presently occupies the Choo Choo Coleman Chair of Chairology at Wayside. Chairology, I'm sure you're all aware, is the study of sitting and sitting equipment (chairs, benches, etc.).

Malomar Outer was recently in Cambridge buying beer, and was generous enough to stop by the Tech office (thinking it the *Harvard Crimson*) to chat about, as he calls it, the Dynamic Dearth. I lit a candle, tongued my lead pencil, flipped a blank page, and began grilling Dr. Outer.

"Will we survive the winter?" I point-blanked.

"I'm not really sure. Let me sleep on it!" he replied, and giggling, he explained that that was a favorite inside joke among chairologists (of which research indicates there is only one other, and she died 15 years ago.)

"Oh," I agreed.

"But actually, Mark, you know, I'm not taking this thing lying down! That's another joke, right?"

I replied that I was sure it was, but get serious.

"OK, then. Three of the more immediate steps that I believe should be taken to conserve energy are: mandatory lowering of body temperature by three degrees, returning unsuccessful field goal attempts to the line of scrimmage, and the VLN, or Variable Length Night."

"Those first two seem fairly straightforward," I suggested, "But what's a VLN?"

"It's part of a system I've developed called Sleeping On a Sliding Scale. It is an extension of Daylight Savings Time. The idea is to continually shift the relative position of the day as regards the position of the sun so that the 16 waking hours from 7 A.M. to 11 P.M. will coincide with the maximum amount of available sunlight. This will not only save heating fuel, but will also be quite important when and if solar energy emerges as a major power source. What happens is, the period of time between 11 P.M. and 7 A.M. will not necessarily be the usual eight hours, but will be either more or less, depending on the time of year. All one need do is consult the daily newspaper to see at what time one should reset one's clock to read 7 A.M., which is the Standard Calibration Hour, or SCH. Since daily adjustments are plotted months in advance, you can adjust your somnambulatory habits accordingly; for example, going to bed at 10:33 if you want to get up at 7:30 with eight hours sleep."

"But wouldn't you end up with extra days at the end of the month, or maybe, conversely, short a couple days?" I asked.

"Maybe. Who can say. The hell with the details," mused Dr. Outer.

"How about alternate sources of

power in the home?"

"Well, I notice that you write a good number of articles about rock music. I am currently negotiating with Deep Purple and the Allman Brothers to field test my revolutionary coal-driven guitar amplifier and sound system, developed in conjunction with the Fender Amp folks. But apart from patents on a diesel television, a kerosine hairdrier, and a windmill-driven electric tooth-brush, I've nothing to report."

We could have gone on talking for minutes, but Dr. Outer had some pizza rolls in the oven and had to rush back to his hotel. He left me with one thought. But it's since passed.

Sports: Dan Rooney, VP with the Pittsburgh Steelers' organization, currently heads an NFL study committee concerned with future expansion of the league, and the word is that up to four new franchises will start operations in 1975. Those cities or areas under consideration, although some not as seriously as others, and all subject to the yet-to-be-announced World Football League and Universal Football League lineups, include: Anaheim, Birmingham, North Carolina, Chicago, Columbus, Honolulu, Indianapolis, Jacksonville, Louisville, Memphis, Mexico City, Nashville, the New York metropolitan area, Orlando, Oklahoma City, Phoenix, Portland, San Antonio, Seattle, Tampa, and the Tidewater region of southern Virginia. Besides sites among these candidates for NFL expansion and those already holding NFL franchises, the WFL and UFL are also investigating Milwaukee, Norfolk, London, Richmond, Toronto, Vancouver, Osaka and Tokyo, Japan, and cities in Germany. Yes, friends, someday Howie Cosell may come to your town, if only for a Monday night.

Naturally, there are quite a host of dark horse candidates to get a pro football team, and just to be able to say you saw it here first, I unblushingly present them alphabetically: Albuquerque, Baton Rouge, Boston (as opposed to Foxboro), Cherry Hill, N.J., Corpus Christi, El Paso, Evansville, Huntington Beach, Cal., Huntsville, Ala., Independence, Mo., Jersey City, N.J., Kansas City (Kansas, not Missouri), Little Rock, Long Beach, Cal., Omaha, Rhode Island-Connecticut, Riverside-San Bernardino-Ontario area of California, Salt Lake City, San Jose, Cal., San Juan P.R., Shreveport, Topeka, Torrence, Cal., Tulsa, Tucson, Wichita, and Wilmington. And Lake Havasu City by 2001.

Field Goals: Amidst the sundry innovations and rule changes suggested to curtail the use and/or abuse of the field goal in pro football, including inverse graduated f.g. scoring (i.e., worth 3 points if kicked from inside the 20 yard line, 2 points between the 20 and 40, and 1 point beyond the 40), limiting the number of field goal attempts to three or so per half, and the outlawing of field goal attempts on fourth down, I should like to suggest my own personal set of miraculous rule revisions. They can't be any stupider than yours.

The point, I think, is to increase scoring incentives without reducing at least the opportunity to score a field goal and chalk up 3 points. The only change with regard to field goals *per se* that I judge as reasonable is the seemingly universally favored rule that on an unsuccessful f.g. attempt, the team gaining control of the ball takes it back on the line of scrimmage, not the 20 yard line. Beyond that, I would make the field goal less significant by increasing the point value of a touch-down to 8, with the option of either a 1 or 2 point conversion, as in the old AFL. Thus, a TD and a 2 point conversion would be 1 point better than 3 field goals. Further, I would award 1 point for a 20 yard or better run from scrimmage, 1 point for a 40 yard or better completed pass play from scrimmage, and 1 point for any punt that clears the crossbars, either caught and run back, downed in the end zone, or out of the end zone. These scores would not necessitate a kickoff; play would merely progress normally.

On the cover:

Pin it on Bowie

by Mark Astolfi

Pinups - David Bowie (RCA)

On his last three albums, Dave Bowie included one non-original song per disc: Biff Rose's "Fill Your Heart" on *Hunky Dory*, Ron Davies' "It Ain't Easy" on *Ziggy Stardust*, and the Stones' "Let's Spend the Night Together" on *Aladdin Sane*. And now, as Rocky Rococo might say, "I think you're ready for... *this!*" This being *Pinups*, an album made up entirely of non-originals, the 12 selections related by the fact that they are all the work of British bands from the years 1964-67, and all are "among my favorites," to quote Dave's liner notes. Naturally, this is disappointing without even knowing what the songs are, for Dave is probably the most wildly talented rock composer around today; any of his reworking of old songs, no matter how good, could never approach his original work. On *Pinups* all we get from him are vocals, sax, and the production. And I'm not about to blame him for having the favorites he does. (Dave does have some new songs in the works, those being the score for his musical adaptation of Orwell's *1984*. Two were performed on his *Midnight Special* special a couple weeks back: "1984" and "You Didn't Hear It From Me.")

Pinups will inspire little nostalgia. Five of the 12 cuts are by the Pretty Things, Easybeats, Merseys, and Mojos (not to be confused with the Mojo Men of "Sit Down I Think I Love You" fame.) I ask you, how many of you out there own an entire Pretty Things discography? Even one album? I don't, which is not to say I didn't wish I did. Anyhow, there are some familiar tunes as well, but most are long obscure; in other words, whatever this album stands or falls on, rehashing a spate of mid-sixties classics or time honored standards has nothing to do with it.

I might also add that had this album been composed of the 12 original versions, it would have been one hell of a better album. In the cases where Bowie does come up with a listenable, let alone enjoyable, translation into the present, he cannot hope to recreate the raw punk insolence and unbounded enthusiasm that was the sound of those formative times. The flavor of these songs can't be conjured quite that easily. (Another similar case is Thundermug's rendition of "You Really Got Me" on their fine debut LP; while its purposely very close in arrangement and instrumentation to the Kinks' original, and technically better sounding, it must fall flat, dulled by slickness and lack of true understanding of just what that song is.)

Thus, it is probably quite useless to concern ourselves with whether or not Dave surpasses the originals; that should be and is next to impossible to do. We can, however, inquire as to the extent Bowie adapts these old songs to today's technical proficiency (which is, unfortunately far too often, coupled with an

essence of boredom and ripoff.) Although Dave's success is ultimately minimal, I find myself, after several disgruntling listenings, beginning to really like *Pinups*. This is nothing new for me: Dave's past three albums have been slow starters to my ear. So I had to hold off writing until I began to warm to the album. It's happening, but *Pinups* will not be in even my top ten for the year, for moldy oldies, no matter how fresh or accurate the interpretation, are no substitute for the real thing; Dave's real thing, or the groups here represented's real thing.

The two best cuts are Yardbirds' tunes: "Shapes of Things" and "I Wish You Would." "Shapes" is a classic with a great melody to start with, and Dave does a nice job translating it into the space age, with whining scifi noises and slurping backwards tapes; of all the cuts, it's one of the best suited to Dave's own style, and he struts his way through it with a broad, whimsical Cockney accent. I am not familiar with the original version of "I Wish You Would;" I own not one Yardbirds album (any more.) But it seems that most of the High School people I know who start rock bands, and who were in grade school when the Yardbirds were in bloom, still somehow find out about them, buy up lost copies of their stuff, and cut their teeth on "Heart Full of Soul" and "Smokestack Lightning" riffs. It is thus that my younger brother could identify "I Wish You Would" as existing on at least one greatest hits set; and to Bowie he sez: "Not bad." It's simply the best thing on the record, with a driving, no nonsense guitar riff, sounding a bit like the Allman's "One Way Out," and Dave's seering, slightly disembodied vocals.

There are also two contributions from the Pretty Things' song book: "Don't Bring Me Down" and "Rosalyn." Both are rockers, the latter being the better, owing to the modified Bo Diddley beat upon which its based. Mick Ronson does that, and it clicks. The former is lame, but nothing to work with, really.

Among the other good cuts are: Bowie's latest single, the Merseys' "Sorrow," a sultry, dreamy lament, lip-synched to great effect on TV; the Easybeats' "Friday On My Mind," an innocent little pop ditty ruthlessly ravaged by Dave's seductively humorous phrasing; and, from the *Piper At the Gates of Dawn* album, Pink Floyd's great "See Emily Play," with an eerie Mother of Invention-like chorus and modest electronic scrambled eggs.

Among *Pinups* failures, however, must be tallied the two Who selections: "Anyway Anyhow Anywhere" is very close to the original version, which was no great shakes, and neither is Bowie's; "I Can't Explain" is neatly butchered. Done at half-tempo, and padded with the lavish moaning of sax, Bowie forfeits the natural punk mood inherent in this song. He turns the trick well enough on "I Wish You Would," but chooses to croon "I Can't Explain." Other disasters include an obscure Kinks' number "Where Have All the Good Times Gone" and an indulgent remake of Them's "Here Comes the Night."

Pinups simply can't compare with Bowie's original work, period. But it still betrays just enough of the old Bowie pizzazz to keep you hanging on. And the spacey front cover art and stunning photos on the back redeem the stark ugliness of *Aladdin Sane*'s art. Someday your grandchildren will all look like Dave. Remember that.

THE TECH ARTS SECTION

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Leviathan at Kresge

by Sandy Yulke

Kresge auditorium has long been the bane of the Musical Theatre Guild because it was not really designed for full scale productions. One would assume, however, that there would be very little that it could do to ruin a one-man show like Jack Aranson's presentation of *Moby Dick*, this year's Compton Lecture, but this was not the case. It is very hard to enjoy something, no matter how good it is, if one is physically uncomfortable, and most people are not comfortable in a room filled with people in which the temperature is over eighty degrees. The very high temperature caused much of the audience to drowse off during the first act, and, at the intermission, quite a few people left, complaining about the heat as they struggled out the doors. The reason that was given for the inordinately high temperature was despite the fact that it had been in the sixties that day, the heat, rather than the air conditioning, had been on all day.

Enough about Kresge. What about *Moby Dick*? When I first heard that this year's Compton Lecture was going to be a one-man dramatic presentation of *Moby Dick*, I thought that it sounded pretty exciting, after all, one-man shows are not very common, and often (e.g. Hal Holbrook as Mark Twain), they are extraordinary pieces of theatre. Unfortunately, this was not the case with *Moby Dick*. From the beginning, I had wondered how one man was going to portray such an extremely long and deeply philosophical book (for those of you who have never read it, or seen it only in an abridged or *Comics Illustrated* edition, try to take the time someday to read the original, it is well worth it to come to know Melville's genius). I was particularly interested in how he was going to portray Queequeg, one of the book's major characters, who throughout its entire length, says no more than a few sentences.

One would believe from what one saw that Mr. Aranson is an extremely fine actor, and he did indeed manage to capture his audience, despite the heat, quite a bit of the time, but I can't help feeling that he bit off more than he could chew. It is extremely difficult, with the aid of makeup and costume for one person to represent several different characters, and though he tried to do so by changing his body movements and in particular by changing his accent, I don't think Aranson managed to do so very well. I had read the book, and I had trouble keeping people straight, I imagined, and my impressions were later confirmed by talking to friends, that for someone who was not familiar with what was supposed to be going on, the task was next to impossible, and that while one was in a state of puzzlement as to exactly who was speaking, it was difficult to feel the mood of what was going on.

The second act, which involved the sighting and chasing of *Moby Dick*, was somewhat better than the first in that the action was clearer, and Mr. Aranson was masterful in his portrayal of the fervor which the whale caused in the demented Ahab. When there was actually a story to

tell, and something active was being portrayed, Aranson (who was obviously more comfortable having shed the pea-coat in which he had sweltered through the first act) was successful, but the problem with the work he chose is that for the most part it is deeply philosophical, and as the first act of his presentation showed, there is really not that much action, outside of the actual chase, that takes place. One could not help having the feeling that perhaps his one-man show of *Dylan Thomas* might have been a better way to introduce Mr. Aranson to the MIT Community.

One should, whenever possible, try to end on an optimistic note, and I want to point out one particularly valuable thing about this year's Karl Taylor Compton Lecture Series presentation. In the past, the lectures have tended to consist of some great intellectual figure discoursing on some great intellectual topic, e.g. 'The Mass Communication of Complex Issues', the 1970 lecture. Although the weighty topics that the Compton series usually discusses are of interest, the lectures are usually not very well attended; that last thing that an overworked MIT student wants to go to for entertainment is yet another lecture. *Moby Dick* was certainly a change from all of that, as not only was every last one of the free tickets gone by the afternoon of the performance (perhaps in part because of APO's beautiful, great white fish which they displayed so prominently in Building 10 lobby) but people actually used them, and Kresge was jammed. The program said that "recently the series had broadened its scope to include areas of the arts as well as contemporary problems." It's surely an admirable idea, and one hopes that the type of lecture which was presented this year will be presented in the future.

The doozie Doobies

by Neal Vitale

In light of all the commotion and almost cult-like devotion afforded the whole Macon, Georgia/Capricorn Records axis of Deep South music, as well as the increasing "pop" influences infiltrating and watering down country 'n' western, a band like the Doobie Brothers is a rather amazing entity. They have managed to fuse overtones from both those styles with a heady dose of rock and create a strong, readily identifiable, distinctly commercial sound that is far more palatable, if not always more appetizing, than the bulk of the recent work by Wet Willie, the Marshall Tucker Band, Donna Fargo, Conway Twitty, or those other brothers.

The Doobie Brothers are a tight, professionally slick bunch; all those attributes are readily manifest in a gig such as an early November teaming with Three Man Army (an embarrassingly obnoxious, Cream-styled trio led by ex-drummer for the Jeff Beck Group and the ill-fated May Blitz, Tony Newman). Finally top-billed, the Doobies, via a powerful non-stop set,

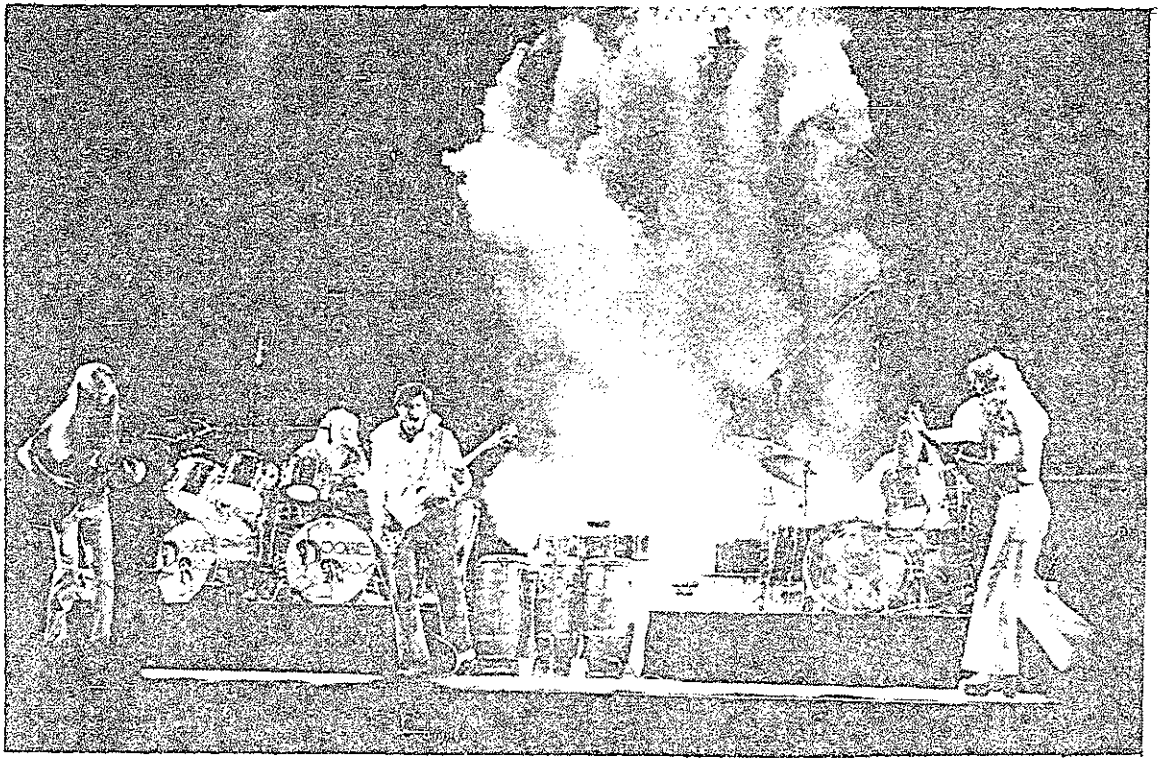


photo by Dave Green

The Doobie Brothers

managed to smooth over many of the bad memories of two previous less-than-expertly carried-off, in fact rather weak, appearances (in a wierd billing at the Orpheum with T. Rex and with the Faces and Jo Jo Gunne at the Garden).

The effects of Top 40 success are also very clear; surprisingly, though, the fact that the Doobies' first hit, "Listen to the Music," broke in the Boston market didn't manage to assure a sell-out crowd on that Sunday, even with overflow shows from Chicago to New York and on to national hot-spots like Harrisburg, Pennsylvania and De Kalb, Illinois. The fact that the band has been making money was all the more obvious; new telephone operator-style headsets (combining microphones and monitor speakers into a small, portable, stage-clearing device) and loads of good, expensive equipment are just some of the by-products and outgrowths from AM hits.

Led by string-breaking guitarist Tom Johnson and white-haired drummer "Little John" Hartman (who looks more like an overweight Little Lord Fauntleroy), the band performed a fast-paced set, complete with billowing smoke effects, in their own inimitable chunky-sounding rock style. The vocals of Johnson, bassist Tiran Porter, and second guitarist Pat Simmons are at their best in a soaring, crystalline number like "Clear As the Driven Snow," or balancing off the thick guitar chording in their latest, and best, single of "China Grove" (introduced in concert with a rather bizarre Grateful Dead-ish opening). Instrumental breaks are handled with an unexpected frenzy; even the dangerous aspect of sameness among songs, somewhat apparent on record, is particularly well-avoided when performing live.

The Doobie Brothers are a very good band, though by no means great; it's a shame that Top 40/commercial success isn't viewed in America as it is in England (where it is an accepted fact that a group will try to be as saleable and playable as possible on a three-minute 45). There is a stigma to being a hit group, perhaps because of the rather juvenile appeal of AM radio. But there are far worse ways to spend a Sunday night than seeing and hearing the Doobie Brothers.

Recent times at Passim

by Dan Dern

The Passim Coffehouse, located at 47 Palmer Street in Cambridge, continues to be the most pleasant place I have found in the Boston area to hear name folk singers, as well as local and lesser-known artists. Bob and Rae Donlin run Passim with a quiet competency that never pressures of fails to be less than friendly. The mood was well in evidence when I went there to see Joe Val and the New England Bluegrass Boys earlier this month.

Joe Val's bluegrass string quartet is a regular at Passim; the audience consisted of many people who clearly knew the performers well enough to bandy insults and small-talk, plus a smattering of other Cambridge citizens come for a night of bluegrass. The musicians were perfectly at ease. Joe Val played mandolin and shared lead vocals with Dave Dillon, who played

guitar. Bob Tredwell played bass. Bob French, exhibiting all the inhibition and couth of a Haymarket huckster, plucked banjo. Together they bounced around, grinning and sliding from song to song with the ease of long practice.

The set began with such country tunes as "Stepping Stones," "Darlin' Pal of Mine," "Rollin' In My Sweet Baby's Arms," and "Shuckin' the Corn." The true country bluegrass enthusiast would have been somewhat disappointed, as Joe Val and friends play a comparatively sedate city bluegrass — but this is not a fault, rather a matter of taste. The banjo solos and bass runs never missed; two, three, and occasionally all four voices blended together in harmonies that always hit home. Joe Val's golden-pure falsetto made for an unforgettable interpretation of "Freight Train Blues." Bob French took up the guitar for a while to walk off with "Hobo's Lullabye."

As the evening progressed, the music turned more towards country-folk, and the audience began to sway and sing along. I found those latter songs even more pleasing, and was sorry to have to leave early. Joe Val and his New England Bluegrass Boys may never achieve superstardom, but I doubt they will ever fail to entertain, and entertain well. They will appear again at Passim on December 11; meanwhile, they have one album out on Rounder Records of Somerville, and another due out any week now.

I presume that Dave Van Ronk played all his six shows at Passim over Thanksgiving weekend to full houses; certainly the show I say was packed. Everyone awaited the man who has been one of the most influential people in so many forms of American folk music, from mountain blues to jazz band to city blues.

Van Ronk was preceded by a man by the name of Ed Bluestone. Mr. Bluestone was billed as a comedian.

When he first began to sing, Van Ronk's voice was soft. The guitar came through clear and no-nonsense, each note and chord crisp and sure. The song was "God Bless the Child," which appears on the *Just Dave Van Ronk* album. But there was some strange difference. And then Mr. Van Ronk burst out into a bellow and roared the song at us. The pace quickened, and he swung right into his "Gaslight Rag." Then he slowed down a bit, and played Joni Mitchell's "Urge For Goin'."

About this time I began to have some insight into what was going on. This was not the Dave Van Ronk I was used to, and I was puzzled; just as I was uncertain the first time I heard Dave Bromberg or Loudon Wainwright III. The music would slow down and speed up from phrase to phrase; Dave Van Ronk whispered, spoke, and shouted. His eyes flashed, his face never stood still. Van Ronk's new style is not immediately accessible, but it is worth the effort to listen. He manages to bring to each song all the feeling and pain that the author alone has normally been able to convey. Van Ronk puts himself so completely into each song that it comes out a new thing; *his* song. Blended with the skill and undertones of his career, Dave Van Ronk has created a new style of folksinging which must be heard to be understood. And once you hear him, I think you will agree with me that this is a good new thing.



George Frideric Handel's oratorio *Messiah* is probably the most popular concert work in the English language. Over the years since its premiere in 1742, it has acquired a solemn Victorian devotional aura which totally contradicts the joyous nature of the music. In order to get a fair impression of *Messiah* it must be heard in a performance which at least attempts to present the piece in a manner which the composer would have recognized and approved. The past six years have seen the issuance of seven recordings which aim, to some degree, at historical authenticity, conducted by (in order of release): Robert Shaw (RCA LSC 6175), Colin Davis (Philips SC71 AX 300), Charles Mackerras (Angel SC 3705), Johannes Somary (Vanguard VCS 10090/1/2), Richard Bonyng (London 1396), and this month David Willcocks (imported HMV SLS 845) and Karl Richter (DG 2709045). Each of these has distinct virtues, but none is sufficiently free of annoying deficiencies to make it a clear winner.

Ornamentation is a touchy issue for scholars and performers alike. Basically, ornamentation consists of the alteration or addition of notes to the written line. Certain types of ornaments (cadential trills, appoggiaturas, and double-dotted in the "French overture"-style movements) were so standard a feature of the baroque style that the entire orchestra and chorus could be expected to observe them without their having to be notated. More elaborate ornamentation should be left to solo artists, both the solo singers and the small group of "concertino" players that accompanies the arias and alternates with the main "ripieno" body of the orchestra in choral numbers. Ornamentation is an improvisatory art, and it is as wrong to have large groups of performers ornament a line in a fashion that would have to be coordinated in advance as it is to deny the place of even the most basic of ornaments in solo arias. Charles Mackerras, Johannes Somary, and Richard Bonyng all add ornaments in inappropriate places, with varying degrees of taste and therefore of success (Bonyng's is often laughably overdone). On the other hand, Karl Richter and Robert Shaw add few ornaments that are not specifically required in the score—modern scholarship has shown this kind of "textual purity" to be totally misguided for Handel.

The sonority of the performing forces is another important issue. Handel used about 20 choristers (men and boys) at the premiere, and between thirty and forty in the full ("ripieno") orchestra. The only all-male chorus, and the closest approach to the original sound, is found in the new Willcocks recording, with the superb Choir of King's College, Cambridge and the typically impeccable Academy of St. Martin-in-the Fields orchestra. Unfortunately, this performance is spoiled for me by the inauthentic and unsuccessful gimmick of assigning the soprano solos to the twelve choirboys in unison and the alto solos to a male countertenor. Handel most definitely had women soloists—we even know their names and how much they were paid! This is a case of misguided super-authenticity. Richter's new recording, on the contrary, uses a sixty-piece orchestra which, recorded in a very resonant hall, sound more like a full modern symphony orchestra than the chamber-sized ensemble that Handel had in mind. All seven of these recordings feature fine choral singing and playing, with that on Bonyng's recording being the least satisfactory. The solo singers are generally very good; a choice among them is basically a matter of personal taste. I am relatively less pleased by the mealy-mouthed diction of Joan Sutherland and Huguette Tourangeau on the Bonyng discs. Considering the interest in original instruments for Bach, it is somewhat surprising that there are yet no recordings of *Messiah* done by an original-instrument ensemble; perhaps the fact that these groups are primarily found on the European continent rather than in English-speaking countries is a partial explanation.

The most elusive quality of all is the proper spirit. Baroque music is generally based on dance forms, and it is important that the dance-like character be prominent. A large part of that problem is solved merely by reducing the performing forces to the proper size. It is difficult to decide how expressive a performance of *Messiah* should be. As a reaction to the

overindulgent "expressivity" of old Victorian-style performances, an equally inappropriate "purity" has become fashionable. The new Willcocks performance seems to suffer a bit from this; it would be difficult for a dozen boys to sing with the same sensitivity as a single soprano in any case. Colin Davis seems to have attained a most satisfying baroque feeling without losing sight of the emotional content of the text and the music.

A choice among these versions is very difficult. Colin Davis's Philips recording is probably the safest recommendation, with the Somary version on Vanguard Cardinal also good overall at a substantially lower price. Charles Mackerras's Angel recording is extremely heavily ornamented, but it is a fine version to own if the ornamentation doesn't seem excessive; this is a matter of personal taste. The Mackerras version also includes some variants of arias (composed by Handel) that are available nowhere else, such as the delightful 12/8 version of *Rejoice Greatly*. The Robert Shaw RCA recording is available in a very inexpensive two-disc "highlights" form (VCS 7081) which is definitely preferable to the absurdly overblown Sargent version on Seraphim at a comparable price. Because of the solo singing oddities, as well as a certain conservatism in ornamentation and tempo in solo arias, the Willcocks is not a good first recording to own, but it is definitely worth having, or at least hearing, for the exquisite choral and orchestral work. Angel will presumably issue it in this country; a choral highlights disc would be especially welcome.

Classical Things

Stephen Ouades

The performances of *Messiah* given each year by the **Handel and Haydn Society** under Thomas Dunn are a Boston institution, dating back to 1818. Mr. Dunn has spent a great deal of time in the study of proper performance practice for this piece, and as a member of the small chorus which sings in these concerts, I can attest to the care with which they are prepared. This year *Messiah* will be given at Symphony Hall on Friday and Sunday, December 7 and 9, at 8 pm. These performances are inevitably sold out some days before concert date, so it pays to check with the box office regarding availability (266-1492).

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When the management of the orchestra had to find a successor to George Szell, the players voted overwhelmingly against Maazel (and for the late Istvan Kertesz), and I can now understand why. Where Szell would have used the bare minimum of gestures to indicate his intentions, Maazel seemed to be going through a well-rehearsed show on the podium, with studied, elegant gestures that had no particular relationship to the music. He appeared to be "doing his thing," so to speak, without any direct visual or emotional contact with the performers.

Nevertheless, it was an impressively solid performance, bringing to mind my favorite recorded performances by Klemperer (Angel S 3624) and Kempe (imported HMV 30073/4) in terms of structural unity and a sense of authority. Without the distraction of Maazel's disconcerting podium manner, this interpretation would probably come across very well on disc, and I hope that Decca/London plans to record it. The chorus, trained by Robert Page, was large (over 200) but accurate and unified in tone, and the two soloists were sensitive to the text as well as vocally assured. The famed perfection of the Cleveland Orchestra is still there, but the chamber music-like clarity and transparency that was its hallmark under Szell is not what it once was.

Nat Lamp - Radio Snack

by P.E. Schindler, Jr.

The *National Lampoon Radio Hour*, a program conceived and produced by the editors of America's nationally famous humor magazine of the same name, is now being broadcast in Boston by WBCN every Saturday night at 11:00 pm. It is exceedingly well done, technically, and at least as funny as the *National Lampoon* itself.

That last remark requires a little explanation. There is a certain kind of humor in which the *Lampoon* is in a class by itself. Just as the Firesign Theatre once depended on word-play, just as *Mad* leans on parodies, just as all TV comedians lean on skits, so too does *Natlamp* have a characteristic basis for its humor: pornography and bad taste.

I happen to find bad taste funny, and am able, as a white, middle class male, to ignore enough of the pornography to be able to enjoy the rest of the magazine and therefore the radio program as well.

Some people I know refuse to read the magazine because they are offended by the sexist treatment of women: Ms. Agnew is semi-literate in the regular "Mrs. Agnew's Diary" feature; the Nixon women are shown in all their mental splendor, and Florence Nesbitt of Montreal spends most of her time worrying about what to do with stale cream cheese and furry quadrupeds.

You need have no such fears about the radio program. Since it is intended for broadcast by a medium licensed by the federal government, and most especially one which can be fined for the broadcast of obscenity, the sexual "humor" aspect is played down on the show.

The bad taste, however, is as omnipresent on the air as it is in the magazine. Never being ones to avoid kicking a man while he's down, the *Natlamp* people continue their nasty, biting written attacks on Nixon in this new aural medium. Although they did not seem to be able to come up with anyone who could do a good Nixon imitation, the first program presented him in a very funny situation in which he sat in a recording studio, working on the 300th take of "Of course we can raise a million dollars, but it would be wrong," for insertion into the "John Dean, March 20th conversation" tape.

Well, I guess you have to have been there. You probably don't think "Megaphone Newsreel," taking a warped hopscotch through the news is funny either. "Chat With Pat," and her teen talk advice to the little boy who was asked to dress up in a leather bikini, would probably not seem any funnier to you than her suggestion to her announcer Wayne that he should eat her shorts.

The second program went on to explore such previously unexplored areas as butter in taxis, and why it disappeared after the war, as did its replacement, margarine.

Don't listen to the show! Miss such wonders as "Land a Million, a game show in which you pilot a 707 loaded with a million in cash and prizes, and get one landing instruction for every question you answer right (and its daytime version, "Land a Grand," where you land a Piper Cub with \$1000 worth of goodies and some nitroglycerin on board.)

If you miss the *National Lampoon Radio Hour*, it will be your own fault. Don't go trying to blame it on anyone else. There is simply no excuse for missing the funniest piece of radio since that little piece with the two bulges on the ends that you never could fit in.

As one of the *Natlamp* editors recently told New York Magazine, "you've got to have time to make a peanut-butter sandwich or roll some dough, so there have to be some boring spots too." He also mentioned that the show is taped at the Radio Ranch, a replica of a 1948 radio studio, and reminded me of a regular feature of the show, detective No-Eye Hooligan and his seeing-eye duck.

Saltzman to lecture on Warren Report veracity

By Paul Schindler

"Give me any one or number of open-minded, *thinking* rational people. We'll both look at what happened in Dealy Plaza when Kennedy was shot. At the very least, the person will go away with some unanswered questions," according to Robert Saltzman, 26.

Saltzman is a Computer Systems Designer at the General Electric Research and Development facility by day. On his own time, he works with the Committee to Investigate Assassinations, a group based in Washington, D.C. He serves as a special consultant to the Committee on application of computers.

Monday night, at 7:30pm in Kresge Auditorium, Saltzman will speak on the topic "The Warren Report: Fact or Fiction." The topic is not the one he once planned to speak on, "The Assassination of JFK, Evidence of a Conspiracy," because, he said, he could not prove that as well.

"In essence, there are strong similarities between the Watergate situation and the Warren Report," Saltzman told *The Tech* in a recent telephone interview. "I will show in my lecture that there was a conspiracy and that there was a second conspiracy to cover-up the first."

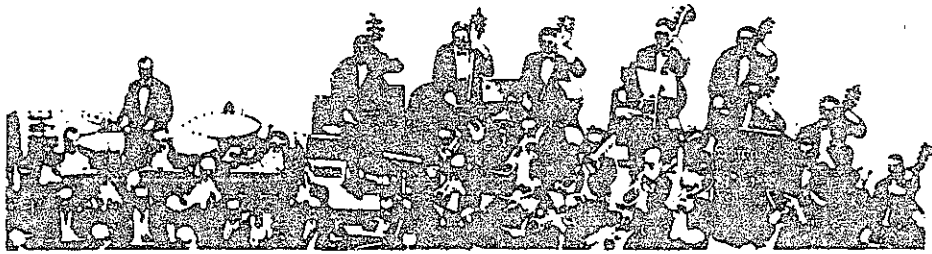
Saltzman says his biggest problem is that he has too much material to present verbally, so that he will only be able to hit the highlights of the evidence.

Within his experience, most people that have seen his presentation become "deeply troubled about the Warren Commission findings, leading them to believe that there was more than one assassin, and that Lee Harvey Oswald was not one of them."

An important part of Saltzman's presentation, he says, are the numerous photographs the Committee has collected. "There are 500 units of photographic evidence. If you count frames of film, over 25,000 individual pictures were taken. The Warren Commission only looked at 26 of them. I will show many more than that at my lecture."

Saltzman said his own interest in the assassination was first aroused when he was a high school student in 1965. He did not begin any professional work until 1970, however, when he became one of the two dozen or so people directly involved in the work of the Committee to Investigate Assassinations. "It is not a direct membership organization," he continued, "but there are many people who make occasional contributions, and we have a mailing list of thousands."

From here



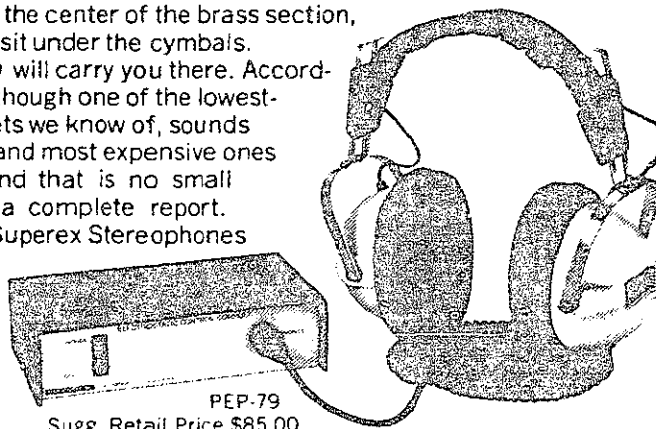
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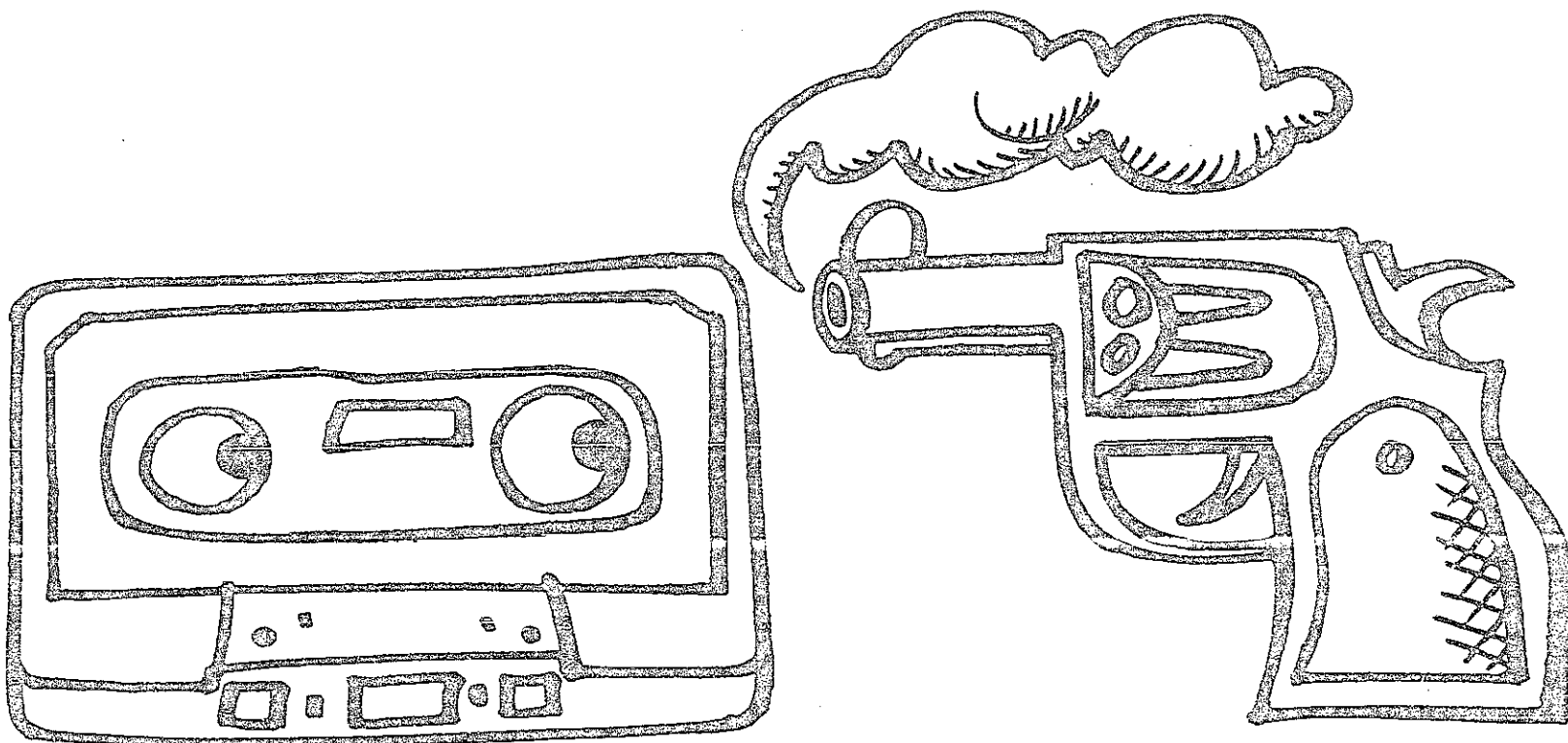


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George Frideric Handel's oratorio *Messiah* is probably the most popular concert work in the English language. Over the years since its premiere in 1742, it has acquired a solemn Victorian devotional aura which totally contradicts the joyous nature of the music. In order to get a fair impression of *Messiah* it must be heard in a performance which at least attempts to present the piece in a manner which the composer would have recognized and approved. The past six years have seen the issuance of seven recordings which aim, to some degree, at historical authenticity, conducted by (in order of release): Robert Shaw (RCA LSC 6175), Colin Davis (Philips SC71 AX 300), Charles Mackerras (Angel SC 3705), Johannes Somary (Vanguard VCS 10090/1/2), Richard Bonyng (London 1396), and this month David Willcocks (imported HMV SLS 845) and Karl Richter (DG 2709045). Each of these has distinct virtues, but none is sufficiently free of annoying deficiencies to make it a clear winner.

Ornamentation is a touchy issue for scholars and performers alike. Basically, ornamentation consists of the alteration or addition of notes to the written line. Certain types of ornaments (cadential trills, appoggiaturas, and double-dotted in the "French overture"-style movements) were so standard a feature of the baroque style that the entire orchestra and chorus could be expected to observe them without their having to be notated. More elaborate ornamentation should be left to solo artists, both the solo singers and the small group of "concertino" players that accompanies the arias and alternates with the main "ripieno" body of the orchestra in choral numbers. Ornamentation is an improvisatory art, and it is as wrong to have large groups of performers ornament a line in a fashion that would have to be coordinated in advance as it is to deny the place of even the most basic of ornaments in solo arias. Charles Mackerras, Johannes Somary, and Richard Bonyng all add ornaments in inappropriate places, with varying degrees of taste and therefore of success (Bonyng's is often laughably overdone). On the other hand, Karl Richter and Robert Shaw add few ornaments that are not specifically required in the score—modern scholarship has shown this kind of "textual purity" to be totally misguided for Handel.

The sonority of the performing forces is another important issue. Handel used about 20 choristers (men and boys) at the premiere, and between thirty and forty in the full ("ripieno") orchestra. The only all-male chorus, and the closest approach to the original sound, is found in the new Willcocks recording, with the superb Choir of King's College, Cambridge and the typically impeccable Academy of St. Martin-in-the-Fields orchestra. Unfortunately, this performance is spoiled for me by the inauthentic and unsuccessful gimmick of assigning the soprano solos to the twelve choirboys in unison and the alto solos to a male countertenor. Handel most definitely had women soloists—we even know their names and how much they were paid! This is a case of misguided super-authenticity. Richter's new recording, on the contrary, uses a sixty-piece orchestra which, recorded in a very resonant hall, sound more like a full modern symphony orchestra than the chamber-sized ensemble that Handel had in mind. All seven of these recordings feature fine choral singing and playing, with that on Bonyng's recording being the least satisfactory. The solo singers are generally very good; a choice among them is basically a matter of personal taste. I am relatively less pleased by the mealy-mouthed diction of Joan Sutherland and Huguette Tourangeau on the Bonyng discs. Considering the interest in original instruments for Bach, it is somewhat surprising that there are yet no recordings of *Messiah* done by an original-instrument ensemble; perhaps the fact that these groups are primarily found on the European continent rather than in English-speaking countries is a partial explanation.

The most elusive quality of all is the proper spirit. Baroque music is generally based on dance forms, and it is important that the dance-like character be prominent. A large part of that problem is solved merely by reducing the performing forces to the proper size. It is difficult to decide how expressive a performance of *Messiah* should be. As a reaction to the

overindulgent "expressivity" of old Victorian-style performances, an equally inappropriate "purity" has become fashionable. The new Willcocks performance seems to suffer a bit from this; it would be difficult for a dozen boys to sing with the same sensitivity as a single soprano in any case. Colin Davis seems to have attained a most satisfying baroque feeling without losing sight of the emotional content of the text and the music.

A choice among these versions is very difficult. Colin Davis's Philips recording is probably the safest recommendation, with the Somary version on Vanguard Cardinal also good overall at a substantially lower price. Charles Mackerras's Angel recording is extremely heavily ornamented, but it is a fine version to own if the ornamentation doesn't seem excessive; this is a matter of personal taste. The Mackerras version also includes some variants of arias (composed by Handel) that are available nowhere else, such as the delightful 12/8 version of *Rejoice Greatly*. The Robert Shaw RCA recording is available in a very inexpensive two-disc "highlights" form (VCS 7081) which is definitely preferable to the absurdly overblown Sargent version on Seraphim at a comparable price. Because of the solo singing oddities, as well as a certain conservatism in ornamentation and tempo in solo arias, the Willcocks is not a good first recording to own, but it is definitely worth having, or at least hearing, for the exquisite choral and orchestral work. Angel will presumably issue it in this country; a choral highlights disc would be especially welcome.

Classical Things

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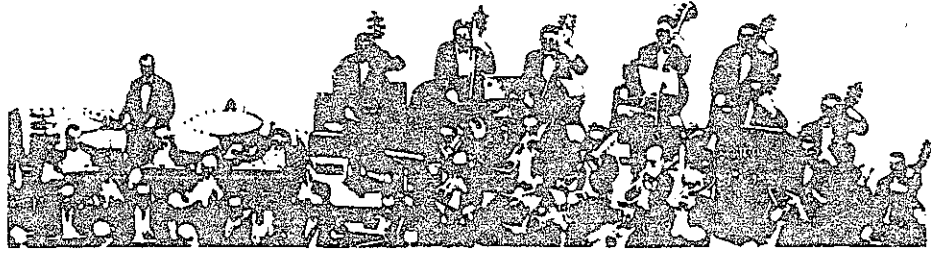
In essence, there are strong ties between the Watergate situation and the Warren Commission," Saltzman told *The New York Times* in a recent telephone interview. "I will show in my lecture that there was a conspiracy and there was a second conspiracy to cover-up the first."

Saltzman says his biggest problem is that he has too much material to present verbally, so he will only be able to hit the highlights of the evidence. In his experience, most people who have seen his presentation become "deeply troubled" by the Warren Commission report, leading them to believe there was more than one conspiracy and that Lee Harvey Oswald was not one of them."

An important part of Saltzman's presentation, he says, are the numerous photographs the Committee has collected. "There are 500 units of photographic evidence. If you count frames of film, over 25,000 individual pictures were taken. The Warren Commission only looked at 26 of them. I will show many more than that at my lecture."

Saltzman said his own interest in the assassination was first aroused when he was a high school student in 1965. He did not begin any professional work until 1970, however, when he became one of the two dozen or so people directly involved in the work of the Committee to Investigate Assassinations. "It is not a direct membership organization," he continued, "but there are many people who make occasional contributions, and we have a mailing list of thousands."

From here



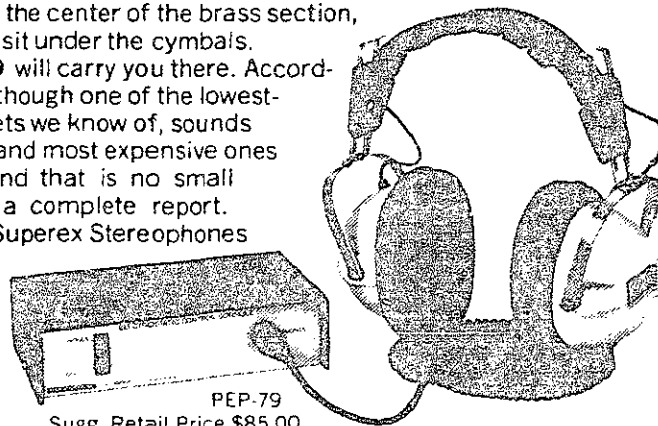
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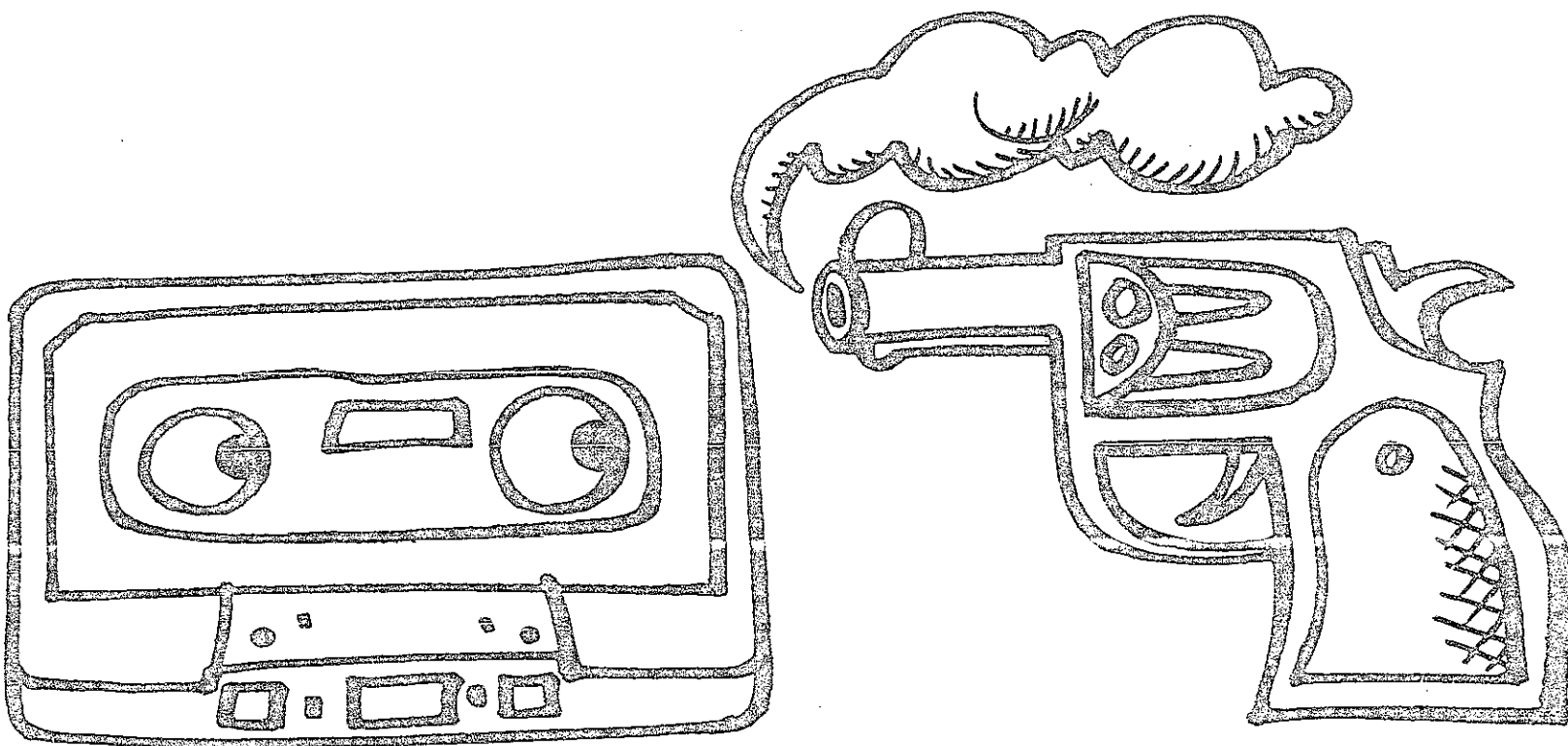
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Why do students come to MIT?

(Continued from page 1)

of students interested in science and technology is smaller today than it has been for many years. "This group is smaller, I would say, than it was even in the 'pre-Sputnik' days when science was not emphasized at all in education," Hecht said.

This is a problem, Hecht added, that "many people at MIT are very concerned about." A large part of the problem seems to be a lack of perception of what engineering actually is. This is partially due to the changing nature of the profession," he added, "but it's also due to the fact that there is a lack of teaching as to what an engineer does. You know what a teacher or a doctor does, because you associate with them professionally, but you have few ways of telling what an engineer actually does for a living."

Hecht feels that last year's ABC television series on technology, filmed mostly at MIT, will have a good effect on the image of engineering and MIT. "It opened up the humanistic side of the profession, and showed what questions are bothering technologists today," he said.

A highly able population

Examining the MIT applicant pool, the report points out that MIT's final applicants are a "highly academically able population which has selected as its set of first choice schools the most highly selective private colleges and universities." CalTech, Stanford, Harvard, Princeton, Yale, Cornell, and Brown. These schools, along with MIT, RPI, Dartmouth and Brandeis make up the list of first-choice schools for over 90% of MIT's final applicants.

Pre-selection, one of the most important steps in the MIT admissions process, is evident in the MIT sample; the report states that "these students are aware of their strong aptitudes and abilities and have narrowed their choice down to a small select group of schools."

Hecht noted that one of the most important parts of the study, in his view, concerned the questions on how a prospective student received information about the Institute and other colleges. The survey asked the students to list the information sources they had utilized to make their decision on college, and to rank the impact of the sources on a one-to-five scale (one being a strongly negative influence, three a neutral influence, and five a strongly positive influence).

"We found four important sources with strongly positive influences in the student's decision," Hecht stated. "These were the catalog, alumni visits, personal visits to the campus, and visits by MIT students to their high schools and to applicants."

Hecht, like many other admissions officers, has felt for some time that the visits of MIT students are very important in influencing prospective students. "We've been saying this to students for some time," he said, "and now this study gives some empirical data to back us up. What many students here don't seem to realize is that they influence people either by making these visits or by not making the visits. You 'vote with your feet' in either case."

The report says that additional research into the effects of these influences is needed to enable the Institute to enhance their usefulness as information sources.

Factors in the decision

"There is a single influence judged negative," in the student's decision-making process, according to the report; "it is

total cost, counterbalanced by a large number of positive influences." Most MIT applicants seem to place quite a bit of emphasis on academic measures, such as student-faculty ratio, variety of course offerings, special programs, and over-all reputation. Lesser, but still positive, influences are the location, size, presence or absence of a graduate school, and other factors.

"One of the main weaknesses of the report is that we have no baseline data to compare this set of priorities to," Hecht said. "No studies have been done at other schools with students at this time in their decision-making, so we don't have any way to tell if applicants to other schools in MIT's range are as interested in academic programs as MIT applicants are."

STUDENT JOBS

The newly formed Student Personnel Office will be running weekly ads in *The Tech* listing new jobs available. These are not the only jobs and we encourage students to come in to register with us for future job contacts and to review other jobs listed. Ask for Thad, Barbara, or Kevin.

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For further information contact the Foreign Study Office, Room 10-303, Ext. 3-5243.



Student Center Committee

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SATURDAY, DEC. 1

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Police Blotter

Police Blotter is a compilation prepared by Campus Patrol to report crimes occurring in the MIT community.

11/19/73 - 10:05 A.M.

Larceny of three (3) "Chain Falls". Outside contractor reports chain falls were loaded on truck parked in rear of Building 20 at 3:15pm. Truck was unattended until 3:45pm and upon returning to their Malden shop at 4:20pm were found missing. Approximate value \$1,000.

11/19/73 - 3:30 P.M.

Report of the theft of a Copper Kettle Humidifier from Building 5-317. A subject was seen carrying item by the day custodian who thought he was legitimate, he would know him if seen again.

11/20/73 - 1:45 P.M.

Report of the theft of a telephone from a desk in Building 36. Phone was intact upon securing at 5:00pm, 11/19/73 and found missing at 9:00am, 11/20/73. Phone was easily

removed by pulling connection plug.

11/20/73 - 5:00 P.M.

Larceny of a Wallet and Credit Card Holder from Building E52. Wallet contained \$185.00 cash, several credit cards and five (5) blank checks. Wallet was taken from purse which had been placed in a file drawer. Complainant was out of office on several occasions. No strangers were observed in area.

11/21/73 - 11:45 A.M.

Theft from a Vending Machine in basement of Building 26. Sandwich machine forced open and theft of twenty (20) sandwiches reported.

11/21/73 - 4:05 P.M.

Report of a Larceny from Burton House. Room door was closed but not locked and the following items stolen: one (1) MIT Class Ring, one (1) single lens reflex Konica Camera, and \$30.00 in cash. Complainant was taking a shower at time of theft. No suspects observed in area.

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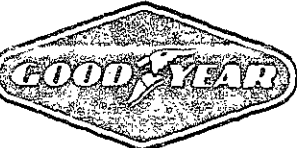
"The 'IN' loony-bin to visit" - Arthur Friedman, Real Paper

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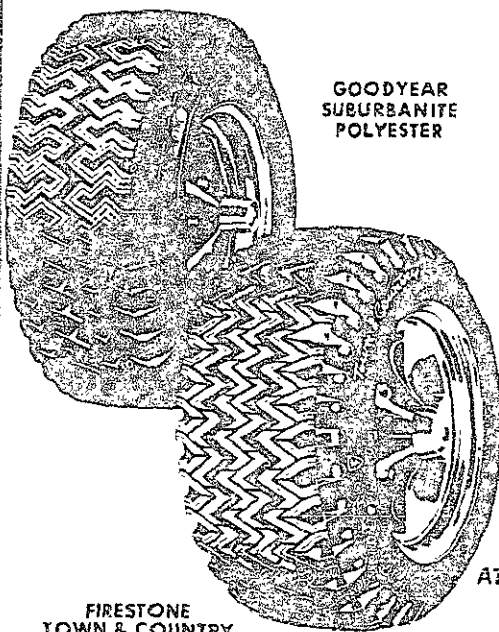
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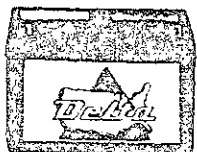
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Sports

Swim prospects unclear

By Rick Bauer

The MIT swim team will open its season tomorrow against RPI with much uncertainty as to its prospects for a successful season this year.

The reasons for that uncertainty are some rather unusual results from last year's team. That team was one of the best in MIT history, yet it also had one of the few losing seasons in MIT history. While setting six new MIT swimming records, it finished with a disappointing 3-6 record.

The team added to the confusion of the losing season by finally showing what it could do in the New England Championships, where MIT finished seventh out of twenty-five teams, placing above several teams that it had lost to during the season. MIT scored more points than ever before to finish that high in the New England.

Several of the swimmers that set new records last year will be back. Dave Deacon '75 holds two records in the backstroke, Dave Schloerb '76 has two in the breaststroke, and co-captain Peter Schultz '75 is a record holder in the 1000 yard free-style. Other strong swimmers

returning from last year's team include co-captain Dan Bethencourt '75, in the individual medley, and Dave Schneider '74 who has improved tremendously in the butterfly.

The only trouble spot for MIT will be in the sprint free-style, where most of the strong swimmers have graduated. Conversely, MIT will have an unacustomed edge in the diving event. Rick Ehrlich '77 is the best prospect MIT has had in a long time in diving.

The meet against RPI is at home in Alumni Pool at 2:00pm tomorrow. Coach Charles Batterman is reasonably confident about MIT's chances of winning it, but is taking the meet a little more seriously than usual.

Last year RPI upset MIT for the first time in the history of the over 20-year-old rivalry between the two teams. RPI, which is usually one of the weakest teams on the schedule, came up with a suprisingly good team last year and won many very close races to beat MIT 68-45. The MIT team does not want to start out with that kind of loss again this year.

Sailors close with second

The MIT men's varsity sailing team concluded the fall racing season with a second-place finish in the Fiske-Harriman-Sleigh Trophy Regatta (Atlantic Coast Championships) on November 17 and 18. The event, sailed at the Coast Guard Academy in New London, Connecticut, was won by Harvard, with the point tallies for second through eighth places being very close.

Team Captain Steve Cucchiaro '74, with Larry Dubois

Table tennis try-outs

Try-outs for the MIT Table Tennis Team were held on Nov. 19 in the T-Club lounge of DuPont Gymnasium. Eight team members were selected from the results of the round robin tournament.

Chuck Chan G, Dave Chan G, Bill Ladd '74, tied for the top spot, each winning eight matches and losing one. Bob Lee '74, followed with a 6-3 finish. The other team members will be Bob Keener '75, 4-5, Denny Wang '74, 4-5, Lun Lam '75, 3-6, and Bok Seng Tan '76, 3-6.

The MIT Team participates in the Ivy-MIT Table Tennis League. Last year, MIT finished second in the League, losing only to Columbia University. This year, the League season will run from February to April. In addition, the team competes with other colleges in the New England area.

The policy of the team is to compete using the best players available. Therefore, the members of the team welcome challenges from the MIT community to compete for the right to represent MIT in competition.

INTRAMURAL COUNCIL MEETING

Wednesday - December 5, 1973
7:30 pm

Varsity Club Lounge
BUSINESS: Eligibility of JV soccer players for IM soccer
ELECTIONS: Manager of Soccer and Softball.



Gym team faces rough season

Three years ago the MIT gymnastics team started six freshmen out of twelve competitors in the first meet. Saturday those six will begin their fourth season against Boston State. Three years ago they lost to Boston State by .1 (out of 110). This year, not ever having beaten Boston State in the last three years, they will try to reverse these losses.

This year's team is probably the best ever in the seven years of gymnastics at MIT. But, as was found last year, the competition gets tougher. Three years ago this team would have been undefeated, but this year it will have to fight to achieve a winning record.

The strongest points of the team are precisely the six seniors. Co-captain Larry Bell working all six events has been the top scorer for three years. The other co-captain John Austin has been right behind him, working four events. Neil Davies is number one on high bar and does vaulting. Jarvis Middleton and Bob Barrett are the top men on rings and floor exercise, and Andy Rubel is battling Bell for tops on parallel bars.

The juniors returning are Scott Foster on high bar, Alan Razak on parallel bars and vaulting, Curt Thiem on parallel bars and Allen Hart on floor exercise and pommel horse. The sopho-

mores include Wes Taylor, tops on pommel horse, Jon Johnson on rings and vaulting, and Neil Judell on pommel horse. And in a rare occurrence, the team picked up an experienced freshman all-around man David Lu.

After Boston State the gymnasts meet Lowell Tech and Penn at home before the end of the term. Accurate predictions are hard to make without seeing the opposition, but at least two wins out of three are probable.

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Technology and Culture Seminars Lecture Hall 9-150

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of Psychology, C.U.N.Y., and President of
the Metropolitan Applied Research Center,
N.Y.C.

Respondents: Jerome B. Wiesner, President,
M.I.T.; Dr. Allen Ballard, C.U.N.Y.

FRIDAY, DECEMBER 14

A GREATER AND MORE RESPONSIBLE ACCESS?

Dr. John U. Monro, Miles College, Birming-
ham, Alabama.

Respondent: Dr. Kenneth B. Clark

7:00 P.M. Buffet Supper, Student Center
7:30- 9:00 P.M. Open Discussion

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